

# REGENCY BRIGHTON

*By Antony Dale, F.S.A.*

*The Anniversary Address given to the Annual General Meeting of the Ancient Monuments Society in the Royal Pavilion, Brighton on 18th June 1966*

---

My Lord Chairman, Ladies and Gentlemen,

THANK you for what you so very kindly said about our Society and myself. It gives me great pleasure to speak to one of the principal national amenity societies because I think it is too much taken for granted what these societies do in England and what the country owes them. Even in England, but still more abroad, it is realised that England is the principal country for voluntary, as distinct from governmental, work. But the greatest amount of credit is generally given to the National Trust. I recently attended abroad an international conference about preservation at which a speech was given about the National Trust. At the end of it I got up and said that this was only one of the many voluntary bodies that existed in England, and told them a good deal of what is done by the S.P.A.B. and Societies like your own. One of the other delegates got up and said that this was a matter of such interest that he would like to have it printed in the records. It was therefore included in the minutes of the conference and was also translated into German and included in a publication of the Austrian Bundesdenkmalamt on the subject of what England as a whole is doing for the preservation of historic buildings.

Now Mr. Bulmer-Thomas has mentioned a great many subjects that I would like to talk to you about but I mustn't do so because they are not in my brief for this afternoon.

The subject of "Regency Brighton" really needs slides, but this room cannot be blacked out in the summer in the middle of the day so I will do my best to talk about it without slides. As you are not going to go around the town but only to see the Pavilion itself it is not so easy.

The history of Brighton falls into four very marked periods. The first is from the earlier times up to 1750 when it was nothing but a fishing town. The second is the short period between 1750, when Dr. Russell made his original discovery of the town, and the arrival of the Prince of Wales in 1783. The third is the period from 1783 to 1827, George IV's first and last visits. The fourth is the 150 years or so since then. I will say a little about each of them.

The original name of the town was Brightelmston, the exact origin of which is not really known. We are sometimes told that it came from the word "brist" or divided, that is to say divided by a stream, but this theory does not seem quite to make sense because the stream which is referred to ran through the "Steine" and this was well outside the area of the original town. On the other hand it may have come from the name of some mythical hero, Bright-helm. We don't really know.

The first town was below the cliffs. This was submerged between 1260 and 1320, and the last traces of that first town disappeared in the great storms of 1703 and 1705 when the first Eddystone lighthouse was destroyed and Admiral Sir Cloudesley Shovel was wrecked in the Scilly Islands. The upper town, which we now call the old town, was begun in the fourteenth century. It formed a rectangle confined between the three streets, East Street, West Street and North Street, and originally South Street which has long ago fallen into the sea. The only building outside the rectangle was the parish church of St. Nicholas which was built on the hill as a protection both against the inroads of the sea and raids by the French, because almost all the places along the Sussex and Kent coasts like Winchelsea and Meeching (now Newhaven) were at various times attacked by the French. Whether the original parish church was on the present site or whether it was under the cliffs we don't know, but in the present building there is nothing older than the fourteenth century, apart from the very remarkable Norman font which may of course have been brought here from some other building. It may have come from an older building on the site but it may have come from somewhere like the great Cluwic Priory in Lewes. The parish church is not immensely interesting architecturally because it was

so very greatly restored in the nineteenth century, first by R. C. Carpenter in 1853 and then by Somers Clarke in 1890, but it is interesting historically for the number of monuments both within the building and in the churchyard. In 1513 the town was attacked by the French under their Admiral Pregent de Bidoux and destroyed by fire. The parish church is thus the only building in the town that dates from earlier than the sixteenth century.

The other part of medieval Brighton which you may know is the lanes. There is within these streets nothing older than the eighteenth century and most buildings in them were rebuilt in the early nineteenth century or even later. But they still preserve faithfully a medieval street pattern and are therefore most important to the character of the town.

After 1513 nothing really important happened in the history of Brighton until the arrival of Charles II on his escape from the battle of Worcester in 1651. He came here from Hampshire and is known to have spent the night here at a hotel. Which this was, we are not quite certain, but it was either in Middle Street or in West Street. He escaped to France from what was then the remote creek of Shoreham in a boat belonging to Captain Nicholas Tattersall whose tomb you can see in the churchyard of old St. Nicholas Church.

Then in 1750 came the real discovery of Brighton by Dr. Richard Russell. He was a doctor who practised in Lewes, where he had married a rich heiress named Kempe and lived in a fine Queen Anne house called Malling Deanery. Brighton, I am afraid, does not sufficiently realise that when he first advised his patients to come here it was not due to any miraculous properties of the town. It was merely that it happened to be the nearest place to Lewes where he was living. He has come in for a certain amount of ridicule because, when he first advocated people to come to Brighton, he said that the purpose of doing so was principally to bathe in the sea for the benefit of the swellings of the glands of the throat, but he went so far as to say that people actually retarded their cure if they did not, previously to sea bathing, drink half a pint of sea water a day. Successive doctors said that if your stomach could not take sea water in that form you could take it either hot or mixed with milk. But when Professor Gilbert

published his book on Brighton he studied rather carefully the medical aspect of the town. What Dr. Russell really did say is little known because his book was written in Latin, and few people have read it. Although his recommendation about the water was itself ridiculous, he was in other respects rather a pioneer and the rest of what he said was extremely sensible and advanced for the times, such as that people should wear less clothes, take more exercise, inhale sea air and so on.

After his book appeared it quickly became fashionable to come to Brighton. High society followed this prescription and came here for the bathing. Among the people who took a house were the Thrales, and Dr. Johnson, as you know, frequently stayed with them here. Their house was in West Street and nothing of it is left except one upright post of a swinging chain fence. But we have put a tablet recording the fact on the house next door which is a rather nice house of about fifty years later.

In 1765 royalty in the shape of George III's younger brother, the Duke of Gloucester, made its first appearance. The town began to expand beyond the original rectangle, the first part being the Steine on the east side. This was a wide open space through which the little stream, the Wellesbourne, ran, where, the fishermen drew up their boats and spread out their nets to dry. Gradually round this, individual houses began to go up; the Manor House on the south side, where Royal York Buildings now stand; Dr. Russell's old house built in 1754 adjoining it, where the Albion Hotel is now; Marlborough House, originally built by the first Duke of Marlborough in 1769 and rebuilt by Adam in 1786; the Subscription Libraries which were the nearest thing that Brighton ever had to a pump room, and then on the east side the two terraces which were then called North and South Parade. These still survive though they have been sadly mutilated.

The two inns of those days were the Castle Inn which adjoined the building we are now in. Its ballrooms still exist, though not on this site. It had a curious chequered history. It was designed by the architect John Crunden in the Adam style. When the inn went out of existence in 1824 it was bought by George IV and the ballroom converted into a chapel. When the Corporation bought the Royal Pavilion in 1850 the chapel was claimed by the

ecclesiastical authorities and re-erected on a different site. The other inn was the Old Ship which was called 'old' as early as the seventeenth century to distinguish it from the New Ship. The hotel was rebuilt in the last century but behind it are the very fine Assembly Rooms by Robert Goolden, again in the Adam style.

In 1783 the second most important person in the history of Brighton arrived. This was George, Prince of Wales. He came within a week of celebrating his twenty-first birthday and his independence from his father. He came for a double purpose. Firstly because he suffered from swellings of the glands of the throat, which is the reason why he always wore the high stock which you see in all his portraits, and secondly to assert his independence from his father by visiting his uncle the Duke of Cumberland with whom the King was on very bad terms on account of his having married without the King's consent. The Prince liked Brighton so much that he repeated his visit almost every year. He first rented a house on this site here belonging to a local family, the Kemps. This was a simple late eighteenth-century double bow-fronted house. The outline of the east front is still visible, and if you look at the Royal Pavilion from the Steine the first double bow on the South side including the Prince's first bedroom, where we had lunch, was the original farmhouse of George Kemp's time. Then in 1786 the Prince employed his cook, who was also a sort of secretary or man of business, a Dutchman named Weltje, to lease for him and eventually to purchase the building from the Kemps and he commissioned Henry Holland to rebuild the farmhouse. The work was done in a hurry. It was a sort of exhibition building of the time, and the whole building was run up and completed in little more than six months. All Holland did was to duplicate the double bow-front of the farmhouse to the north and join the two together by a circular room in the middle with a dome over it, which was the saloon. Now that building has never been pulled down. It was faced with buff mathematical tiles. Mathematical tiles, as you probably know, imitate bricks and were particularly used along the seaside in Kent and Sussex. They were made in three colours: red, black and buff. The red were fairly common. The black ones were rather a Brighton feature. The buff ones

are now very uncommon. The original Pavilion was faced with these buff tiles.

When Nash came to rebuild the Pavilion he never demolished Holland's building. He merely covered the mathematical tiles with canvas, the canvas with stucco, and the stucco with paint. Therefore the building as it is today remains a very fragile building.

The first interior was of French inspiration with French furniture, some of which you can see at the present moment in the Queen's Gallery in London on exhibition. When in 1785 the Prince marriedmorganatically and illegally Mrs. Fitzherbert in her drawing room in Park Street, London, they came at once to live in Brighton. But she never actually lived in this building. She had her own separate house, first of all in East Street and then secondly the one that is still standing in the Steine which was built for her by William Porden in 1804. If Brighton had been fairly fashionable in Dr. Russell's time it became still more so after the Prince's arrival. Coaches began to run very numerously and rapidly at that time. By 1810 the journey took eight hours. By 1813 it had been reduced to six hours, and by 1815 as many as 52 coaches went daily to London, and commuting began even as early as that.

Then in 1802 the Prince was given a piece of Chinese wallpaper which he put up in one of the rooms. He took such a fancy to this that he had the whole of the interior redecorated in Chinese style because the French Revolution had made French décor unfashionable. At the same time he engaged William Porden to design the building which you can just see through those windows. This is now called the Dome but was originally the stables. Beyond is the Corn Exchange, originally the Riding House. At that time S. P. Cockerell was building in Gloucestershire the house named Sezincote for Cockerell's brother who was a retired Indian nabob. Porden knew of this and that probably accounts for the oriental style of the Dome. The Prince took a fancy to it and thought he would like to rebuild the whole of this Pavilion to match. Humphrey Repton produced plans for this which you will see when you go round. The Prince pronounced them perfect but never carried them out, and it was actually Nash who orientalised the building just over ten years later. By that time it had had a

second Chinese interior. Nash orientalised the exterior and added the two big rooms, the Music room and the Banqueting room, between 1817 and 1819, and then three years later it was given the third Chinese interior which is the one you will see today.

Now it is interesting to note the different reactions of different periods to this building. Contemporaries thought it a folly. Particularly after the Regent had changed sides and become a Tory it was referred to as a Kremlin or symbol of despotism. Then there was the reaction of the Victorians against George IV and his rather grand manner. It was considered by them an immoral building and went out of fashion. It was not, I think, until after the second world war that it really was recognised to be a unique building.

George IV made his last visit in 1827. By that time Brighton had greatly grown. He had also grown in size himself and was unpopular. So he came to prefer Windsor where he was able to get away from the public, exactly as Queen Victoria did later. William IV continued to come every year, and so did Queen Victoria until 1845. But the people did not behave well and followed her about. So as soon as she had bought Osborne she was glad to get away from here. The Commissioners of Woods and Forests sought to pull the building down. Twice in our lifetime it very nearly vanished, but it had a still narrower squeak in 1847. There was a complete sale of all the contents that were not taken away and the Commissioners treated the building rather like the Prussian army might have treated conquered territory. All the chimney pieces were removed and are now in Buckingham Palace. All the wall paintings were removed, and even the copper bell-wire was torn out of the walls because they thought the building was going to be pulled down. Then quite suddenly an agitation grew up in Brighton and people demanded a town poll. This poll secured a majority of only 36 votes in favour of acquisition by the town and the Town Commissioners bought it for £50,000 in 1850. This must have been one of the cheapest purchases on record because it now brings in the Corporation quite a considerable income from the letting of rooms and from the ordinary half crowns of the public who pay to go round the summer exhibition.

Now I come to the last phase in Brighton history from 1827 till today which is not so flamboyant from the point of view of names but is the period that matters from the point of view of architecture—what we principally think of as Regency buildings. “Regency”, as you know, is the generic term which usually covers the first 30 years of the nineteenth century, and perhaps even the last ten years of the eighteenth century. The political Regency only lasted from 1811 to 1820, but very little in Brighton that we now call Regency was actually built during the political Regency. The great boom in building work was after the Regent had become King and particularly between 1822 and 1830.

The first expansion of the old town was, as I have mentioned, the Steine. But in the eighteenth century, before the romantic movement, the sea was not considered agreeable. Like mountains it was considered horrible, and no-one wanted to look at it. So all the houses in the Steine turned their backs to the sea, and it wasn't until about 1800 that people began to think the sea worth looking at. Then the town expanded in a thin line along the cliff on each side, and the first group of houses to be built facing the sea was Royal Crescent on the East Cliff which was begun in 1799 and completed in 1807. It was laid out by a West Indian speculator named J. B. Otto and faced with the black mathematical tiles which I mentioned just now. In the middle of the garden enclosure he put up a gigantic statue in Condewave stone of the Regent, seven feet high on a pedestal 11 feet high, which cost £300. This showed the Regent dressed in the uniform of the Colonel of the 10th Hussars. Otto erected the statue with the idea of currying favour with the Regent and obtaining admission to his parties, but the Regent considered it such a sculptural caricature of himself that he refused to allow Lord Chichester even to present Otto's son to him. The statue was in a curious attitude with one arm outstretched. But the Condewave stone didn't stand exposure to the sea air. First of all the fingers of one hand broke off, and then the whole arm. After that it was always taken for Lord Nelson. It remained in this condition for quite a long time until in 1828 the statue which is now at the North Gate here, was erected by public subscription, when the wreck of this other poor thing attracted the attention of a rich brewer named Frederick

Perkins who had been Thrale's managing clerk. He bought it up and transferred it to his private park, and there we lost trace of it. I don't know what happened to it after that.

The second of the estates to be built facing the sea and the only one actually dating from the political Regency was Regency Square on the West Cliff which dates from 1818. It was laid out by a speculator named Joshua Fletcher Hanson. The names of the architects are not known, but I suspect that it was the Wilds partnership, father and son, of whom I will have more to say in a minute. It had its own chapel, St. Margaret's Church which is one of the two major buildings that Brighton has lost since the war. It was erected by a curious speculator named Barnard Gregory who was a jack of all trades; journalist, actor, banker, fire insurance broker and goodness knows what else. Some of his occupations conflicted because he ran a paper which was so scurrilous that it earned him so many enemies that when he came to act on the stage his enemies came and pelted him with abuse and even objects. The chapel was called St. Margaret's Church for no other reason than that his wife's Christian name happened to be Margaret. It was a charming classical building with a dome, originally galleries on all four sides but one of these later disappeared and at the west end an upper gallery with a wrought iron balustrade which was always called the fishermen's gallery. It was a very "low" church and eventually lost its congregation. It became redundant, and we had a very long dispute about it. There were the usual legal complications and the result, I'm afraid, was that we lost it. Brighton had the chance to acquire Mrs. Langley Moore's collection of costumes and house it in the church, but this was lost and the collection went to Bath.

One of the best known inhabitants of Regency Square was the famous Harriot Mellor, Duchess of St. Albans. She was an interesting person who started life as the illegitimate daughter of two members of an Irish theatrical company. She had a spectacular success on the stage and then in 1815 married the banker Thomas Coutts, who was 42 years older than she. He died seven years later, leaving her over two million pounds. Then in 1827 she married the ninth Duke of St. Albans, who was 24 years younger than she. People said, of course, that he married her for her money and she

married him for his title, but they were in fact very happy. They came to Brighton every year until 1837. The Duke of St. Albans was, and still is, hereditary Grand Falconer of England, and in those days he still owned hawks. He used to bring them with him, and they were displayed in the gardens at Regency Square. He used to give grand hawking parties on the Downs, to which the whole of Brighton was invited, and the Duchess gave equally grand parties in their house at Regency Square which she called her "omnium gatherums". But she was driven away by malicious gossip and by one farmer claiming that during one of these hawking parties damage had been done to his property, which was probably quite untrue. When she died in 1838 she left her property to her husband's granddaughter, Angela, who afterwards became Baroness Burdett-Coutts.

With the succession of the Regent as King in 1820 we come to the two major estates in Brighton. Their architects were the local partnership of Wilds and Busby. The two Wilds, father and son, Amon Wilds and Amon Henry Wilds, had been in practice together as builders in Lewes. Then about 1814 they came to Brighton and put up a few simple houses and terraces here in the back part of the town behind the Valley Gardens. In 1822 they went into partnership with a younger man, Charles Augustus Busby, who studied at the Royal Academy School, made his first exhibit in the Royal Academy at the age of 13 and won the gold medal when he was 20. He went to America for seven years and published a book on, of all extraordinary things in America, state penitentiaries. Then when he returned he went into partnership with these two, one older man and one younger one. Their first major venture was what we call Kemp Town today. This comprises Sussex Square, which is three sides of a square open to the sea on the south with the two wings of Lewes Crescent beyond it and two terraces beyond that facing the sea.

It was called Kemp Town because the original proprietor was Thomas Read Kemp who was one of the Lords of the Manor at Brighton. His father had left him a fortune. His mother had left him a fortune. He was twice married and he had a fortune from each of his wives. He got through all four fortunes. He was born in a house in Lewes which is now the headquarters of the

Sussex Archaeological Society, Barbican House. He went to St. John's College, Cambridge, where he rather unusually studied theology, and on coming down from Cambridge he founded a sect, for which he built the chapel here named Trinity Chapel which is now Holy Trinity Church. This sect only lasted a few years and then, we are told, fell to pieces "for the awful extremes of error into which the members fell". As he began to get through most of his money he considered the idea of putting up this large development, as it would now have been called, I suppose, or speculation, in order to make money.

In 1823 the garden was enclosed, and houses began to be built. The architects only designed for the elevations, and behind the facades each original owner, or architect or builder completed the houses to their own requirements. But then arose the strange factor that seems to affect all towns, namely that it is much more difficult to make the east end fashionable than the west end. In London we are told that the real explanation is that the prevailing wind is in the west and it blows the smoke in an easterly direction. This would hardly apply here where there is no smoke. But the fact remains that these houses were not immediately successful, and many of them remained as carcasses with scaffolding at the front and roofed over but with no complete interiors for nearly thirty years. Having lived all my life in Sussex Square I remember well as a boy speaking to very old people who remembered the Square in scaffolding in the 1850's. The only explanation I have found is that the *Brighton Guardian*, one of the local papers of the time, said that "the houses in general were found not sufficiently commodious for the distinguished families who had applied for them". As they had 108 stairs and six storeys this statement is rather amusing. It reminds me of the old tag: "Ye men of Bath who stately mansions rear to wait for tenants from the Lord knows where, would ye a plan provide which cannot fail? Erect a mad-house and enlarge the gaol".

Kemp Town was called Kemp "Town" because it was at that time separated by about a mile from the farthest point that East Brighton had reached, which was Royal Crescent, and it was not until about 1840 or 50, probably about 1845, that the estate became really a success. But by that time poor Kemp had been ruined.

He had had to resign from the House of Commons and go abroad. He died in Paris on the 20th December 1844 aged 62 and is buried in Pere La Chaise Cemetery, where you can see his tomb. It has been suggested that he committed suicide, but there is no definite evidence of that.

Before turning to Brunswick Square I should like to tell you about one or two of the people who lived in Kemp Town. The most interesting, probably, of all was the sixth Duke of Devonshire, or the bachelor Duke as he was called, who took two houses together at the corner of Lewes Crescent and Chichester Terrace. He called the site a fan without a handle. He liked the position because he suffered from hay fever, and the sea air did him good. Eighteenth-century ideas were totally opposite to ours in the question of house building. At the back of the house he built a kitchen behind an open court, in order, he said, "to secure the absence of the smell of fat and fry which is usual in Brighton houses". The house had two beautiful staircases and still has, although they are now divided. It also had a weather vane on the roof, which is still there, with a clock face below the skylight so that you could see it without going out of the house.

On the first floor was a ballroom for which, we are told, the Duke brought over an Italian artist to paint the ceiling. This was painted in the style of naked amorini. After the Duke died in 1858, something like forty years later, it passed into the hands of Princess Louise, Duchess of Argyll, later Princess Royal, at a time when naked amorini were not in fashion. Therefore this ceiling was covered with lincrusta and the next tenant went one better and gilded it. But I presume that it is still there, and I am always hoping that one day it will be revealed again. The Princess Royal, Duchess of Argyll, lived there from 1896 to 1924.

At the same time when Kemp Town was being built the same architects were building on the West Cliff an estate which at first was called Brunswick Town but the name "Town" was very soon dropped. It comprised Brunswick Square and Terrace, Hove. At that moment the expansion of Brighton was one house thick and had got as far as the boundary between the two parishes of Brighton and Hove. These new buildings were just in Hove. So it was purely an accident that the best part of Hove is in Hove,

and not in Brighton to which it really belongs. It was exactly contemporary with Kemp Town. In 1824 the three eastern sections of Brunswick Terrace were begun. The Square followed in 1825 and the fourth section of the Terrace in 1827. The proprietor was a man named The Rev. Thomas Scutt who lived at the house behind called the Wick House. This accounts for the fact that Brunswick Square is not continuous on the north side. There are about four houses on each side and a gap between to preserve the view of the sea from Wick House. This house has since been replaced by a block of flats, before our Society existed, I may say, or we should have made a strong attempt to preserve it because it was a good house.

According to a local paper of that time, that is to say 1824, we are told that the houses in Brunswick Square were to contain hot and cold baths, a very unusual provision. But this was not carried out because I happen to have one of the original specifications for a house prepared by the builder and countersigned by the architect, and it doesn't show any bathroom—it has a lavatory, but not a bathroom. The name Brunswick Town was very soon dropped, but it was in effect a complete local community like Kemp Town in that it had its own community baths, a market, a public house, and a church. This was St. Andrew's Church, not by Wilds and Busby but by Sir Charles Barry. It was built in 1826 in Italianate style and is in fact the first piece of Italianate architecture in England.

Now this estate being on the west cliffs had a very much quicker success than Kemp Town and the houses became very fashionable. Many of them were let and taken by Embassies in the season which was not, as at this moment, in the summer, but the winter. A French visitor, Monsieur de la Garde, who came here in 1827, records how canny Brighton landladies were, in that they always let their houses by the week and never by the month, thereby extending the year, he said, into thirteen months instead of twelve. Now as this was outside the Parish of Brighton, controlled by the Town Commissioners of Brighton, it had therefore, no local authority other than as overseers of the parish poor of the village of Hove, which was a mile away. So

something had to be done about these hundred or more first-class houses as they were called. So the result was the passing of the Brunswick Square Act of 1830, one of the last Acts signed by George IV, which set up the Brunswick Square Commissioners. These formed the complete local government unit of Brunswick Square and Terrace at that time. They did everything—licensed hackney carriages, arranged for the scavenging of the roads, provided the police force, fire engine and all the rest of it, and they in due course became the Hove Commissioners, and the Hove Commissioners in due course became Hove Corporation, so that Brunswick Square is the real origin from a municipal point of view of Hove as a Borough, though Hove, I may say, very seldom remembers it.

One or two people of interest lived in Brunswick Square. They were not of national interest but are of interest to me and I hope I shall be able to communicate that interest to you. First of all Admiral Sir George Augustus Westphal who went to sea at the age of thirteen as a midshipman and was present at the battle of Trafalgar. He served in every commissioned rank in the Navy up to full Admiral, being promoted Admiral about the time he was ninety. Those were the days when, after retirement, you went on going up and up and you were bound to reach the top in the end, if you lived long enough. He was wounded in the head at the battle of Trafalgar, and when he was taken down to the cockpit Nelson was already wounded and lying there dying. He recognised Westphal and said "What, poor fellow, are you here too?" His coat was hastily rolled up and put under Westphal's head as a pillow. Years later when Lord Nelson's coat was acquired by the National Maritime Museum, Westphal was consulted as to whether or not it was genuine. He advised the Museum to look and see whether one of the epaulettes was incomplete, because he had a head wound which bled freely, his hair became encrusted with some of the bullions of one epaulette and he could only be separated from it by two of the bullions being cut out. It was in fact found that two of the bullions from one epaulette were missing, and the coat as acquired by the Museum as genuine. Westphal lived at 2 Brunswick Square from 1835 until he died in 1875 at the age of 90.

The other person I want to mention is of no general interest at all but there is a wonderful atmosphere about her. This is Mrs. Heavyside who lived at 15 Brunswick Square. The only reason that she is interesting is that she was the central figure in the most famous elopement that has ever taken place from Brighton. It was an elopement unusual in two respects. Most elopements are of a young girl under age who cannot obtain her parents' consent to the wedding. Mrs. Heavyside on the other hand had been married for sixteen years and had three children. That was the first thing that was unusual. The second thing was that she ran away with a clergyman. He was the famous Dr. Dionysius Lardner who was a Professor of Natural Philosophy and Astronomy at London University and one of the first scientific clergymen. On the 13th March, 1840, Mrs. Heavyside left the house when her husband was at a board meeting and went to the Gloucester Hotel here. There she met Dr. Lardner, and they posted to London, where they stayed at the Adelaide Hotel under the name of Mr. and Mrs. Bennett. They then travelled to Paris. They were then followed by Mrs. Heavyside's father, Colonel Spicer, and her husband, Captain Heavyside, and tracked down to No. 21 Rue Trousseau and discovered there at breakfast one morning. Now Captain Heavyside was a very powerfully built man standing six foot five. He seized Dr. Lardner and administered to him the most tremendous thrashing from which the poor wretched man only managed to escape by crawling underneath the grand piano. As a parting shot Captain Heavyside threw Dr. Lardner's wig on the fire. This was not a wig which he wore for baldness but his official wig as a clergyman. Then in spite of the fact that he had taken the law into his own hands he brought an action for damages, or an action for criminal conversion, which was equivalent of damages against a co-respondent at that time, and was awarded £8,000 damages. He then secured a divorce by Act of Parliament in 1845. The damages did not much worry Dr. Lardner because he proceeded to go on a lecture tour in America from which he earned £40,000. I should have mentioned that he himself was also married at the time, and he secured his divorce by Act of Parliament in 1849. Mrs. Heavyside, or Mrs. Lardner as she became, lived to be very old, and died in Paris in 1891 aged 80.

There is to me a tremendous "Fanny by Gaslight" atmosphere about her, and I like to think that perhaps on a wet Sunday afternoon her grandchildren might have said to her "Grandmother, tell us the story of how you eloped from Brunswick Square".

The last estate about which I want to talk is Adelaide Crescent beyond Brunswick Square which was also part of the Wick estate, as Brunswick Square had been. It was first projected in 1830 and called after Queen Adelaide. The original architect was Dennis Burton. He began on the east side and built ten houses. Then for some unexplained reason building stopped, and nothing further was done for nearly twenty years. The estate was sold to Thomas Read Kemp and then resold to Sir Isaac Lyon Goldsmid in 1830 for £55,000, but he didn't start to develop it until twenty years later. He was the son of Asher Goldsmid, originally from Holland, who was a stock exchange broker. He became the first Jewish baronet made such in 1831 on the recommendation of Lord Holland. He did a great deal of work for Jewish enfranchisement and in return for settling a complicated monetary dispute between Portugal and Brazil he was created by the Queen of Portugal, Baron de Palmeira. He died in 1859. He completed the whole of the east side of Adelaide Crescent and added the whole of the west side, but in so doing he scrapped Burton's original design and completed it to a much simpler version. He then added to the north of it, Palmeira Square, which is the only piece of Italianate architecture which we have in Brighton. This was the last of the big estates, and the last that I have time to speak about.

You are going to see the Pavilion in a minute, but I hope that before you go back to London you will have time to see some of the other things in Brighton about which I have spoken, particularly the part of the front on the East Cliff between Royal Crescent and Kemp Town which we like to think, though you may consider us prejudiced, is the finest range of seaside architecture in England. It is the same kind of buildings as the Nash terraces of Regent's Park which Sir John Summerson has called "a salute of 21 porticos". Such a nautical phrase is even more appropriate to Brighton. These are, in our opinion, the buildings which make Brighton Brighton, and they are the buildings which the Regency Society exists to protect and preserve.